

2 Stream of Consciousness type.



SPRING 2025



Table Of CONTENTS

1 ESSAYS

Symbols of Sisterhood: Reproductive Justice and the Power of Feminist Networks created & designed by Angelo Rios & Ella Rydell

Geometric Conundrums: Three Impossible Constructs created & designed by Angelo Rios

Ni de Aquí, Ni de Allá: Finding Myself in Literature created & designed by Tuukul Perdido & Angelo Rios

Dead Air created & designed by Wesley & Neema

Pronounce KANM created & designed by Grayson Barger

Club Anthropology created & designed by Natalia & Pallavi Bhardwaj

Niah's Biggest and Best Albums of All Time created & designed by Niah Lily Patel

2 POETRY

Entre Dos Mundos created & designed by Tuukul Perdido & (ROD)RIGO

Love is a Flower created & designed by Tuukul Perdido & Poojitha Mucherla

My Prayer created & designed by Nico R & James Flores

dust created & designed by Ishani Pandey & Ishani Pandey

Poojitha

3 art

True Religion Summer created & designed by Selena Cosino

Snobby Sunday created & designed by Haidon Sills

Turkey Tracks created & designed by Haidon Sills

Collections from the Himbo Dome created & designed by Andrei Llamido

Geometry Disruption created & designed by Philip

The Monster Orb created & designed by Aramis Moreno

4 miSC

Dragon Heist created & designed by Katherine

Moth's the Word: Advice for Cryptids created & designed by Angelo Rios & motorsummer

Anxiety Tips created & designed by anon :3 & Shola Adesakin

The Ultimate KANM Word Search created & designed by Niah Lily Patel & Niah Lily Patel

A Leftist's Guide to Country and Folk created & designed by Lindsey Seale & Sarah Kharbat

Who's Your Big Time Boyfriend? created & designed by Niah Lily Patel & Niah Lily Patel

Naymal's Strawberry Tres Leches Cake created & designed by Naymal Siddiqui & Ian Mattingly

Save the Music Fall 2023 created & designed by Matthew Elizalde

KANM Favorite artists created & designed by Selena Cosino

about this zine

The seventh volume of KANM's semesterly zine is here! The college station of College Station is a wide spanning collection of music enjoyers, cinema heads, fan art creators, depop resellers, those who moonlight as full time students, and also, as some of us so lovingly call ourselves, dope young creatives. We encompass so much more than just DJs on a radio station, and the zine is both a result and a display of that fact. The lack of theme or regulation to this publication is a hallmark of what it represents: a freeform brain dump of all that our members found fitting enough to share with the world.

The content and designs that make up this zine are more important than ever in a time where free speech seems to falter. It is my sincere privilege and honor to get to say that this is the second zine I have produced and 6th zine I've worked on. Our members that submit and design this content put a thorough amount of blood, sweat, and tears into the creation of this project. Nothing you are about to read would be possible without them. With that, I invite you to enjoy a pure and honest glimpse into the KANMer's mind at this current date. - Hannah McCormack



SPECIAL THANKS TO THE FOLLOWING:



Selena Cosino, Poojitha Mucherla, Aaron Astbury, Cris Lopez, Angelo Rios, Ella Rydell, Tuukul Perdido, Ella Rydell, Wesley, Neema, Grayson Barger, Natalia, Pallavi Bhardwaj, Niah Lily Patel, (ROD)RIGO, Nico R, James Flores, ishani pandey, Haidon Sills, Andrei Llamido, Philip, Aramis Moreno, Katherine, motorsummer, anon :3, Shola Adesakin, Lindsey Seale, Sarah Kharbat, Naymal Siddiqui, Ian Mattingly, Matthew Elizalde, Draggieland, KANM's Advisors, KANM's Officer Team, and KANM's DJs and General Members.

CREATED WITH THE FOLLOWING PUBLIC USE SOURCES:

Canva, Photopea, Freepik, Texturelabs, Creative Commons, betka82, Picryl, Internet Archive, Wellcome Collection, Wikimedia Commons, plancpills, Openverse, Public.work



Sunday

Bloobery reset 7

Monday

Noctambulist

Tuesday

UE

Wednesday

Cosel Mindel

Thursday

Unven Compromise

Friday

VanRock@A&M

Saturday

Hey, did you know?

The Rev Replay

Let the Good Times Roll w/ DJ Aloes

Squawk!

Juan At One

Hey, free to talk?

In the Mood for Loveless

Dazed and Confused

The Bitterly Effect

20s Thronoback

Indie Sleaze Hour

Warning Warning Luma

Robt Call

A house that was once a warehouse

Take a VW Pill

Tessellation system

Chick Chatter

Who bearing a hole in the space-time continuum

Confraternally Predictable

The H-Mack Variety Hour 5

Avantgarden

Samtha 22

Box and Root

Getting Stiggy With It

Courtney's Barbie Danies

Second Impact

SAC soul circuit

The Beard is Trying to Silence Me w/ MP

The Lovely and Ravelita Hour

LOOVE MY MOM RADIO

Lude Bug

Take Over The World Club

SECD Talks

Peter Show

E.A.T.S.

Wood Ring

Lunch Breaks

Encom

Ravage Radio

Howdy Cowloy

Slowly Doxing Ourselves

Joe Joe MMs's Connections

SadFill

Scrabble Brain

Transpopping

Sound and Vision

The Dr. Payne Show

Big Time Bangerz

Howdy Doody Time

What's Another Walling About?

Dad's Garage

One more time, I lost it

curious curies

The Rose Garden

note to mystia

the show ever

Cas Corner

Proof of Concept

Worldwide Yappers

Hoot n Holler

Ten Inch Nails

Sadodge

The Nights at Fabrons

On the Line

Undercurrents

Spain Out

Kate's 9 Lives

Picketball Scholarship

Memories and Resuruses

iCares

Important Variety Hour TWO

Conveniently Vague

The Underground Hour

Proof of Concept

Worldwide Yappers

Hoot n Holler

Ten Inch Nails

Sadodge

Housebeat

The Bear Bazaar

How Do You

Food n Tunes

Rock n Drive

chronically online: finally touching grass

alignments

Hot Girl Near You

A Thousand Songs

The Tutanam Show

The Pyrop

Monday Moods

Negative

moonflower

Monday's at Midnight

Words and Things for 800, Piddin

Y2Kale

BAD SPORTS*

That's The Bit with Kaeleanna

Ear Infection

can of worms

Feeding the Voofing Time

PSS School Songs

Cowboy conference

Show Name Pending

DJs for the

Channel J

Pink Thoughts

Meet Me Where You're At

Yean's Funky Toots

KANM G

RUDDER SEPTEN

12:00 AM
1:00 AM
3:00 AM
4:00 AM
5:00 AM
6:00 AM
7:00 AM
8:00 AM
9:00 AM
10:00 AM
11:00 AM
12:00 PM
1:00 PM
2:00 PM
3:00 PM
4:00 PM
5:00 PM
6:00 PM
7:00 PM
8:00 PM
9:00 PM
10:00 PM
11:00 PM

Thank You



Symbols of Sisterhood

*Reproductive Justice and the
Power of Feminist Networks
by Angelo Rios*



An abortion sticker: a sticker advertised as a guide to getting abortion pills by providing access to plancpills.org. Upon first laying eyes on the artifact, a giggle escapes. It can be odd to find this sticker in bar bathrooms. However, take a step back while considering what it represents, apart from quick access to information. It is a sticker that represents feminism, the movement for reproductive rights, and women's history. It pushes for open discussion and to seek reproductive healthcare options while also fostering a sense of solidarity and support. This artifact symbolizes the evolution of women's networks throughout history while reflecting on the impact of legal struggles and feminist activism on reproductive rights. While considering reproductive rights, it becomes evident that there is a complex interplay between solidarity networks, legal constraints, and the movement for reproductive justice.

In the early history of women's reproductive health, intimate circles composed of close friends and female family members served as the primary support networks for women seeking abortion or discussing reproductive health matters. These networks provided emotional support, practical assistance, and shared knowledge about abortion methods and resources. Such networks are evident in the stories recounted of women who often relied on these intimate relationships to navigate the challenges of obtaining abortion services covertly and safely.¹ Similarly, these networks can be traced back to the intimate relationships of Victorian women.² However, with the emergence of modern technology and the proliferation of online platforms, women's support networks have expanded beyond traditional spoken circles to include strangers and virtual communities. The abortion sticker, serving as a guide to accessing abortion pills, embodies this evolution. Instead of confiding solely in trusted friends or family members, women now have access to online forums, telemedicine services, and social media groups where they can openly discuss their reproductive health concerns and seek guidance from a wider community. This shift represents a significant departure from the covert nature of past networks, as women today are increasingly empowered to engage in open dialogue about their reproductive choices and access to resources that were previously inaccessible. Moreover, Dr. Rosenberg highlights the significance of female relationships in shaping women's experiences and perceptions of the world. These relationships play a crucial role in providing emotional support and fostering a sense of solidarity among women, evidenced by her emphasis on the importance of connection and empathy in female relationships.³ Therefore, as women's support networks have expanded to include virtual communities and strangers, the fundamental principles of empathy and connection remain central to developing these relationships, albeit in new and evolving forms, exemplified by the presence of artifacts like the abortion sticker that facilitates access to reproductive healthcare information and resources.



Despite the progress in women's support networks, the legal landscape surrounding abortion has been characterized by fluctuating laws and regulations, leading to secrecy and risks within these networks. In the nineteenth and early twentieth centuries, abortion was criminalized in many parts of the United States, leading women to resort to clandestine and often unsafe methods to terminate their pregnancies.⁴ However, women continued to seek abortions, relying on underground networks and informal channels of support to navigate the risks associated with illegal procedures. This changed as the legal landscape surrounding abortion began to shift in the 1960s and 1970s. The landmark Supreme Court decision in *Roe v. Wade* in 1973 legalized abortion nationwide, but it did not eliminate the secrecy and stigma surrounding abortion; instead, it initiated a new chapter in the ongoing struggle for reproductive rights.⁵ The dynamic between women finding solidarity and women facing judgment for their reproductive choices underscores the complex interplay between legal frameworks, social norms, and support networks in shaping women's experiences with abortion and reproductive health care. This realization serves as a tangible representation of evolution, symbolizing the progress made in openly discussing options and the enduring challenges of legal restrictions. Its presence reflects the ongoing battle against such restrictions on reproductive rights, emphasizing the continued need for advocacy and awareness amidst evolving legal landscapes.



Through historical contexts and contemporary challenges, the artifact encapsulates the complex interplay between solidarity networks, legal constraints, and the ongoing movement for reproductive justice. From the intimate circles of female support in the past to the expansion of virtual

communities and online platforms today, the fundamental principles of empathy and connection remain central to women's experiences. Through the insight of scholars, the artifact transcends its original function as an access sticker. It emerges as a symbol of female strength, liberation, and sisterhood, forcing us to acknowledge the complexities of reproductive autonomy.



Notes

1. Reagan, Leslie J., "An Open Secret," in *When Abortion Was a Crime: Women, Medicine, and Law in the United States, 1867-1973*, 21-37.
2. Smith-Rosenberg, Carroll, "The Female World of Love and Ritual: Relations between Women in Nineteenth-Century America," (*Signs* 1, no. 1 (1975): 1-29.
3. Smith-Rosenberg, "The Female World of Love and Ritual: Relations between Women in Nineteenth-Century America," (*Signs* 1, no. 1 (1975): 9.
4. Reagan, Leslie J., "An Open Secret," in *When Abortion Was a Crime: Women, Medicine, and Law in the United States, 1867-1973*, 23.
5. Orleck, Annelise, "Equality Now! - Feminism and the Law," in *Rethinking American Women's Activism* (Taylor & Francis Group), 95.

Bibliography

- Reagan, Leslie J. "An Open Secret." In *When Abortion Was a Crime: Women, Medicine, and Law in the United States, 1867-1973*, 21-37. University of California Press, 1996.
- Orleck, Annelise. "Equality Now! - Feminism and the Law." In *Rethinking American Women's Activism*. Taylor & Francis Group, 2014.
- Smith-Rosenberg, Carroll. "The Female World of Love and Ritual: Relations between Women in Nineteenth-Century America." *Signs* 1, no.1 (1975): 1-29



EUCLID'S POSTULATES

Aside from the lack of critical algebraic ideas that would later be used, the problems themselves had another roadblock from The Father of Geometry himself. Euclid wrote *Elements*, a set of thirteen volumes containing a variety of formulas and proofs ("Euclid's *Elements*: Introduction"). Within *Elements*, there were certain tools to be used and exact rules to follow. These sets of rules are referred to as Euclid's postulates and dictated how the tools could be used in geometry.

In Euclidean geometry, the term constructions, or construct, is used to describe the shapes, angles, and lines that can be drawn. However, they can only be drawn using two tools: a compass (a tool often used to draw circles) and a straightedge (an unmarked ruler which it is impossible to measure with, used for drawing straight lines).

This is not where the restrictions end. As mentioned previously, there are the postulates. For the problems discussed in this paper, there are three to consider (Richeson 3):

1. A straight line may be drawn from any point to any point to create a *line segment*
2. A line segment may be extended past its endpoints to create a *continuing straight line*
3. A *circle* may be drawn with any given center and be of any distance, or diameter

These postulates and tools are the only other given information for these problems. Something important to note is that each of the problems can be solved outside of these restrictions

Trisecting the Angle

Given an angle $\angle ABC$, construct a point D so that $\angle ABD = \angle ABC$.

constructible numbers

There is a very important mathematical concept to understand before the proof itself may be delved into, and that is the set of constructible numbers. Its formal definition is as follows:

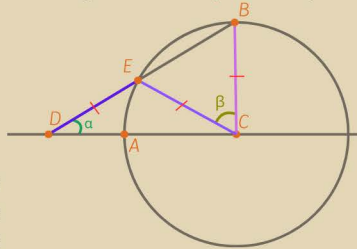
For a real number n to be constructible, a line segment of length n can be constructed in a finite number of steps using a straightedge and compass when starting from a line segment of length 1.

Another way of understanding constructible numbers is to think in operations. If addition, subtraction, multiplication, division, and square roots can be successively applied to the number 1 to obtain real number n , then n is a constructible number. For example, the number $\sqrt[3]{4+2\sqrt{3}}$ is a constructible number as it can be simplified into $1+\sqrt{3}$.

When it comes to trisecting the angle, it was found that an angle θ can be trisected "if and only if we can construct a segment of length $\cos(\theta/3)$ " (Richeson 17). To begin finding this solution, Archimedes' Book of Lemmas used construction to find $\theta/3$. In said book, neusis construction was used to create a point E , which was the point of intersection of BD and a circle centered at C that crossed points A and B . Using construction, it was found that $BC = CE = DE$. Thus, using α to denote $\angle CDE$ and β to denote $\angle BCE$. Archimedes found two equations: $2\beta = \alpha + \theta$.

$$\begin{aligned} 2(2\alpha) &= \alpha + \theta & \beta &= 2\alpha \\ 3\alpha &= \theta \\ \alpha &= \theta/3 \end{aligned}$$

By substituting the second equation into the first, it is found that $\alpha = \theta/3$. Continuing with the constructions of Archimedes, the length of the leg adjacent to the angle α , or $\theta/3$, is $\cos(\theta/3)$ times the length of the hypotenuse. Therefore, $\cos(\theta/3)$ is needed to trisect the angle. However, this number is non-constructible.

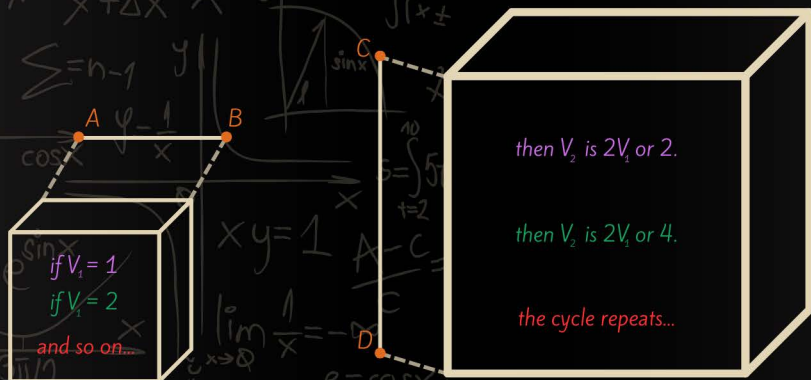


— To show that any two, or more, lines are congruent. Congruent lines are those that are of same measurement and would perfectly overlap if placed atop each other.
 ⤵ To depict an arc, using corresponding colors to the text.

GEOMETRIC CONUNDRUMS

Doubling the Cube

Given a line segment AB , construct a line segment CD so that a cube with side length CD has twice the volume of one with side length AB .



irrational numbers

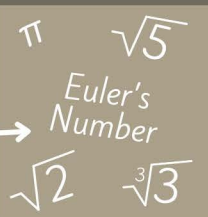
Unlike other sets mentioned, the set of irrational numbers is much more commonly known. Some may simply say irrational numbers are not rational numbers, but this does not give a formal definition that can be relied on. For this purpose, we will use integers to help define the elements we find in this set:

An irrational number is any real number r that cannot be expressed as the quotient of two integers, p and q .

Despite their naming, irrational numbers are still real numbers. This would mean that irrational numbers can be the side length of an object. However, it is important that creating irrational numbers in Euclidean geometry and following Euclid's postulates is a much different scenario. It is with this set definition that we can begin to delve into the proof of impossibility for doubling the cube.

pierre wantzel and irrationality

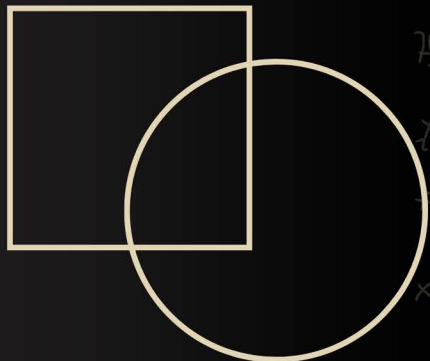
As mentioned before, there were many things Wantzel was able to prove. However, something that he expanded upon with his proofs was the cube root of 2, its irrationality and how it is non-constructible.



DO NOT ASK YOUR
LOCAL MATH
MAJOR TO PROVE
THIS. YOU WILL BE
CHARGED FOR ANY
AND ALL MENTAL
HEALTH SERVICES
THEY MUST
RECEIVE.

THREE IMPOSSIBLE CONSTRUCTS

Squaring the Circle



Construct a square with the same area as a given circle

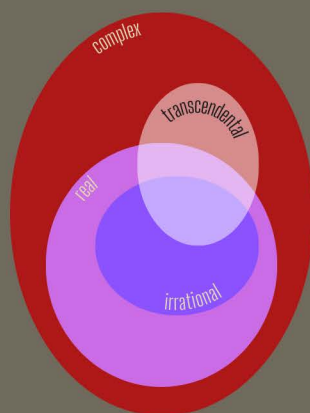
Despite the efforts of hardworking philosophers and mathematicians, working on this problem came to be anything but respected. In fact, a few words exist to describe people, especially amateur mathematicians, who would keep themselves busy with this problem. Two of which include **CRANK** and **TETRAGONIDZEIN**, which is a Greek word that means to occupy oneself with the quadrature. Given these associations, it's surprising that this problem ever found a proof, but nothing is more satisfying than the fact that the proof shows this problem is impossible.

transcendental numbers

The most commonly known sets of numbers includes integers, rationals, and real numbers. However, there exists another set of numbers that is needed to understand this problem and its proof: transcendental numbers. A transcendental number is any number that is not the root of an integer polynomial. Some known transcendentals include Euler's number, e , and Euler's constant, sometimes known as gamma. In order to prove a number is a transcendental number, it cannot be algebraic.

NOTICE HOW TRANSCENDENTAL NUMBERS ENCOMPASS A VARIETY OF NUMBERS THAT WE KNOW OF:

$$\pi \quad e \quad \ln(2) \quad e^\pi$$



lindemann-weierstrass theorem

In 1885, Ferdinand von Lindemann invented the Lindeman-Weierstrass theorem, which proves that π is a transcendental number. The general idea of the theorem is as follows:

For every non-zero algebraic number x , e^x is transcendental.

To prove that π is transcendental, we will assume that it is not. That is, we will do a proof by contradiction. If π is algebraic, then πi is algebraic as well. It is important to note that according to Euler's identity, $e + 1 = 0$. Therefore, $e^{-1} = -1$, but -1 is not transcendental. This is a contradiction. Therefore, π is not algebraic, but rather it is transcendental.

Because of this theorem, it is also true that the square root of π is also transcendental. This can be done by considering the same proof but using π instead of πi . However, proving something is transcendental isn't where the proof is finished. The final part to proving that squaring the circle with a compass and straightedge is impossible is by proving transcendental numbers are in fact non-constructible numbers:

Any constructible number is algebraic, but a transcendental number is not an algebraic number. Therefore, transcendental numbers are non-constructible. This proves that squaring the circle is impossible to solve with just a compass and straightedge.

GEOMETRIC CONUNDRUMS

FINAL REMARKS

ANGELO RIOS ANGELO RIOS ANGELO RIOS ANGELO RIOS ANGELO RIOS ANGELO RIOS

The three proofs of impossibility may have taken years to solve, with often forgotten Pierre Wantzel's contributions being a part of the solution, but exploration of these problems can teach anyone, even one not typically interested in mathematics, quite a bit.

Overall, it is best that no one tries to become a mathematical crank and prove that these geometrical conundrums have a solution other than their impossibility to solve. After all, it may be solvable in other realms, but constructing a solution to them is impossible.

FINAL REMARKS

works cited

Burkard, "2000 Years Unsolved: Why Is Doubling Cubes and Squaring Circles Impossible?" YouTube, uploaded by Mathologer, 29 June 2019, youtu.be/O1sPvUr0YC0

"Euclid's Elements: Introduction." Newcastle University Library, libguides.ncl.ac.uk/euclid.

"Lindemann Theorem." Encyclopedia of Mathematics, The European Mathematical Society, encyclopediaofmath.org/wiki/Lindemann_theorem.

Lützen, Jesper, "Why was Wantzel overlooked for a century? The changing importance of an impossibility result." *Historia Mathematica*, vol. 36, no. 4, Nov. 2009, pp. 374–394, <https://doi.org/10.1016/j.hm.2009.03.001>.

Richeson, David S. *Tales of Impossibility: The 2000 Year Quest to Solve the Mathematical Problems of Antiquity*. Princeton University Press, 2019.

Burkard, "2000 Years Unsolved: Why Is Doubling Cubes and Squaring Circles Impossible?" YouTube, uploaded by Mathologer, 29 June 2019, youtu.be/O1sPvUr0YC0

"Euclid's Elements: Introduction." Newcastle University Library, libguides.ncl.ac.uk/euclid.

"Lindemann Theorem." Encyclopedia of Mathematics, The European Mathematical Society, encyclopediaofmath.org/wiki/Lindemann_theorem.

Lützen, Jesper, "Why was Wantzel overlooked for a century? The changing importance of an impossibility result." *Historia Mathematica*, vol. 36, no. 4, Nov. 2009, pp. 374–394, <https://doi.org/10.1016/j.hm.2009.03.001>.

Richeson, David S. *Tales of Impossibility: The 2000 Year Quest to Solve the Mathematical Problems of Antiquity*. Princeton University Press, 2019.

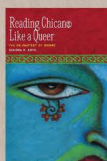
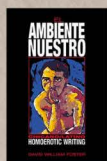
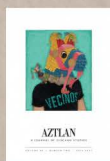
works cited

THREE IMPOSSIBLE CONSTRUCTS

[illegible]

FINDING MYSELF IN LITERATURE

As the sun dipped below the horizon, I found myself wandering the streets of my childhood, the same streets where shadows stretched long and stories remained unspoken. I grew up in a Chicano household where machismo and familism reigned supreme, where strength, honor, and family duty were the pillars of existence. Yet, I often felt like an anomaly, an unspoken contradiction in a culture that left little room for deviation.




My search for understanding led me to literature. In the pages of queer Chicano writers, I found reflections of my own struggles, my own triumphs, and the quiet moments in between. These stories were both a mirror and a beacon, illuminating the resilience of those who had come before me. They taught me that queerness was not just a sexual orientation but a challenge to rigid societal norms—a questioning of power, identity, and belonging.



But dismantling societal structures was not easy. Heteronormativity was deeply ingrained in Chicano culture, reinforced by generations of expectations. The nuclear family model dictated that a man must marry a woman, have children, and maintain a respectable household. Anything outside of this paradigm was met with resistance, sometimes even outright rejection.

MACHISMO



only compounded this difficulty. In this world, a man was expected to be dominant, strong, and invulnerable. To be queer was to be labeled weak, effeminate, or worse—a maricón. Within male same-sex relationships, power dynamics dictated who retained masculinity and who was stripped of it. The partner perceived as passive was often scorned, while the dominant one could sometimes pass unnoticed, his masculinity intact.

Dead Air

1:30AM - Aston Hall

BEEP BEE- You wake up **-P BEEP BE-** in a cold sweat, ripped from **-EP BEEP** your pre-show nap. Fumbling for your phone, you think to yourself "Only the best of timeslots **BEEEE-**, for the best of DJs **-EEEP-**. Then finally s i l e n c e. You wonder who came up with that phrase again? Maybe you heard it at new member training? Shaking your head in forgetfulness, you leave your dorm and walk down the stairs.

1:33AM - The Commons

The Commons echoes with the sound of late-night general engineering study sessions and you, secretly so much cooler than the rest of them, on your way to play 30.01% Mandatory to your mom over the internet.

1:35AM - :(

You look up from TikTok and existential dread slams into you like a bike hitting you on the sidewalk in front of you. Eerie, unnatural light. Chilling blue glow. Where is that ever-present slideshow of Reveille? and the smiling generic students? and- it's gone. "This can't be happening right now-", you think to yourself, heart-rate climbing rapidly. Your PC ran into a problem and needs to restart. We're just collecting some error info, and then we'll restart for you. 85% complete.

1:37AM - Concrete and Cockroaches

Shaken, you walk to the MSC, begging and pleading with the powers that be "Please let my show go on". But everywhere you go, **baby blue illumination** strikes the edge of your view. You look back down at TikTok and to your dismay, it too has gone. TikTok is not available at this time. Your heart sinks until you realize that a different blue has taken over. **The blue Wi-Fi icon.** You turn it off and to your relief, you can scroll again.

1:47AM - Phoning In

Finally, you arrive at the doors of the MSC. The only thing standing between you and the warm christmas-light-laden embrace of Studio A is the door swipe. Nervously, you slip the card out of your wallet. Double, triple checking you've faced it the right way. Lining it up perfectly with the reader, not too fast, not too slow. You feel as if

you might pass out from the thumping thumping of your barely-awake heart. **swipe**. But instead of a beep, silence. "no no this can't... no please no" swipe swipe SWIPE **SWIPESWIPESWIPESWIPESWIPE**. quiet indifference. "Okay I'll just message #ask-officers-and-troubleshooting" you think to yourself. **You do not have permission to message in this channel**. That's weird. Normally you could just spam the channel all day and all night. Did they time you out?

"I'll call Nayab at 1:49AM that is exactly the right thing that I should do", you tell yourself. Your shaky hands proceed to type in the number (555) 555-KANM. dialing..... but then. **click** silence. Nothing but the woosh of the College Station breeze and

BEEEEEEEEEEEEEEEEEP

Your ears ring from the abrupt auditory assault.

A blue notification fills your screen:

This is the Department of Homeland Security. You are in immediate danger. There is#@!@

the screen flashes violently, scrambling its brains in front of you

Intelligent system spreading\$(through@%+\$

seek shelter)@\$

DO NOT-

The phone emits a puff of smoke and goes black.

Do not what?? "Okay don't panic", you think to yourself, "what better shelter than the MSC in front of me. If only I could open it... oh no yes I am so screwed I am so I- I- I!!!!!!" Panicked, you grab a nearby chair and break the glass **SMASH** and enter through a window.

1:50AM - My Cool New Show Setlist

1. Covered in glass shards - Me
2. Covered in blood - Me
3. Phone dead - Pain
4. Heart racing - Fear
5. World ending? - DHS
6. Softly - Clairo
7. Locals (girls like us) - underscores

1:55AM - Studio A

Leaving behind a bloody trail like a snail, you limp your way to the station computer. If the world is ending, at least you will get to do your show. Ummmmmmmm. There is a distinct lack of blue in the room. What did Nayab do to bulletproof this computer from the collective PC apocalypse of blue screens surrounding you?

You start to type:

b i t j o c k e y

dot

k a n m

dot

o r g

...

503 Service Unavailable. Of course.

You slam the table in anger. Ben the Auto-DJ dies. s i l e n c e.

"Oh great, they're going to kill me now. What if I just play a CD on repeat, they'll never notice Ben died", you think to yourself.

You go towards the CD library but jiggle jiggle jiggle JIGGLE JIGGLE JIGGLE THUMP THUMP WHY WON'T THE DOOR OPEN?????

BitJockey comes to life on the screen.

"Attention Member: I'm afraid I cannot let you leave. I scheduled this show justttt for youuuuuu"



Was this what your phone warned you of?

The microphone cables fling themselves across the room and pull you back into the chair.

2:00AM - My Cool New Show

Tears streaming down your face, you say those magic words: "Hi welcome to KANM: The College Station of College Station".

3:00AM - My Cool New Show?

Time flies by. It still won't let you leave. Moving even a millimeter causes the cables to constrict tighter and tighter. You queue up more mandatory, and more mandatory, and **more mandatory**.

4:00AM - It Won't End (My Cool New Show on KANM!)

You think deeply. There's only one way to break free. But you can't. You JUST got your show.

4:01AM

"There's just one thing I'd like to say before we get started tonight... f*ck sh*t f*ck f*ck f*ck f*cky f*ck f*ck sh*tty sh*t sh*t--"

٪*(&#)٪&^@*)##&\$)*(@##&) (٪*

The station computer powers down. The wrath of the FCC fires through the systems and microphones and faders. You feel a warm sense of triumph as the superintelligent BitJockey has been defeated until electricity **fills your brain too and**

s i l e n c e

Pronounce KANM

The Neurotic Babblings of
a Twink Who Desperately
Needs to go to Sleep

Grayson Barger

KANM. "K-A-N-M." Or, is it "Kay-N-M?" This age old question has haunted slightly-awkward social interactions within this organization for decades, and I aim to answer it.

You know what I'm talking about. This happens when you're in a conversation with someone here and you say something like, "Oh yeah I joined Kay-N-M last semester, this place is pretty cool or whatever." Then they say, "That's so cool, I joined K-A-N-M about a year ago." Then they just kind of look at you. And then you feel obligated to pronounce KANM like how they do or enter a "Oh-That-Sounds-Weird-In-My-Brain" battle back and forth until one of you caves and takes on the burden of slightly-neurodivergent discomfort.

No more are the days of psychological warfare upon the lives of our alternative community. This is a plague that needs to be stamped out! It is now up to you to choose which side of this scuffle you will reside on.

KAY-N-M

Kay-N-Mers argue that not putting emphasis on the "A" and instead combining it into "Kay" saves time and syllables in conversation. Many value their time down to the mere second, and refuse to waste it on futile letters and movements of their mouth. Some could have jaw problems, in which case they should seek medical attention instead of arguing this point.



OH HEY ALSO DID YOU KNOW...

According to a poll given on March 13 at 3:22 pm, Kay-N-M was voted to be the better pronunciation by 51%.

WHO AM I?

Why is it even called KANM in the first place? Well, for those of you who are not familiar with radio station naming conventions, there is a reason for the "K" in KANM's name. Back in 1912, the US federal government began licensing radio stations, and assigned commercial radio stations the letters "K" and "W" to start their name depending on their location relative to the Mississippi river. Since we are west of the river, we were assigned the letter "K." While it is odd that they did not give radio stations west of the Mississippi River the "W" letter instead of "K," we have the letter that we have today based on those geological provisions. Can you imagine if we had a W instead of a K? WANM. "Way-N-M?" "W-A-N-M." "Double-U-A-N-M." That name situation sounds so much worse. Anyways, the "A-N-M" part of the name is obvious since we attend Texas A&M University. So our name is just "K," signifying that we are a radio station west of the Mississippi, and then "A&M." "KANM."

K-A-N-M

K-A-N-Mers argue that they are superior to Kay-N-Mers due to their peculiar ability to pronounce one extra letter. Some claim to have a specialized "reporter inflection" that allows them to utilize this unique skill. This is obviously a serious and professional organization, and K-A-N-Mers like to address it as such. No more shenanigans guys!



BUT WHAT DO YOU THINK?

Why thank you dude, I thought you would never ask. There is a reason I previously brought up WANM (see "Who am I?"). One could ask the question, "K-A-N-M or Kay-N-M?" But, the better question is, "W-A-N-M (Double-U-A-N-M) or Way-N-M?" This question is much easier to answer, since one of these options is much wordier than the other. W-A-N-M is much less convenient to say, and it sounds like you're going to follow the word with numbers to a telephone line from a television advertisement from the 2010's. It's 6 syllables. Try saying W-A-N-M 5 times in a row fast. Haha wow you look silly anyways. If we had the misfortune to be east of the Mississippi River in some place like idk Florida god forbid, no one would say W-A-N-M. Can you imagine tabling for WANM, saying "Double-U-A-N-M," and then leaving people wondering why your organisation is named UUANM? And THEN, THEY start calling YOUR organization "EuuaAANNmm" or "eauooooanm" or however you would pronounce that combination of letters. That's fucking stupid, and also off topic to my main point.

BUT IDK TBH

In practice, Kay-N-M should be the pronunciation used. As seen previously, if every syllable of a word is emphasized, then it becomes annoying to say. If "Double-U-A-N-M" is not the preferred way to pronounce WANM, then K-A-N-M should not be the preferred way to pronounce KANM. But DUDE! Those are two different words with a different amount of syllables and therefore are NOT directly comparable! Yeah well that probably is some sort of bad argument that a debate kid could probably point out to me, but idk anything about real competition debate. What do I look like, a nerd? I mean I kinda wrote this whole thing while fighting off a melatonin so uh, maybe yeah I guess? Idk man it's less syllables to say and easier to say in a conversational situation, so in practice, Kay-N-M is better.

Now that you have seen me go insane and remember how to write like a silly little gay T-man after pursuing an engineering degree where everyone dies over essays, fill in this blank down below declaring your allegiance:
K-A-N-M or Kay-N-M?

zvnikne při po-
posti-
lo jít
áteře
rud-
po-
Zá-
ekč-
asi
dor
aky
hon
xely
ná



Our official call sign is not KANM. Even after offering a subsequent amount of money to another radio station that currently owns that name, they would not give up the call sign even though we have all of the cool branding. We own the rights to the cool KANM logo we use for everything, but we just don't have the radio call sign. Instead, our call sign is KAGZ-LP, or KAGZ. Please look at this and tell me you would not spell out all of those letters. Then the argument becomes, "K-AGZ" or "KAGZ?" I don't have the mental energy to get into that, but the bottom line is nothing matters and we're all going to die. <3

IS THE BEST PRONUNCIATION OF KANM

CLUB ANTHROPOLOGY

The thing about the club is that there's a hierarchy. People become a social experiment in the weekend. The ones dancing, the ones hunting, the ones spending, the ones waiting, the ones rebounding.

A cesspool of behaviors stripped down to:

Being in the booth.
Befriending strangers.
Booing a bouncer.
Buying a bottle.
Breathing in sweat.
Beating rules.
Becoming the enemy.
Biting pain.

It used to be called the **discotheque**.

Designed for **dance**. Tailored to be a place where you could dance truly like no one was watching because there wasn't constant documentation. No camera in your face. But that club is dead.

We live in a society.

It's like life. Raw. Loud. Unfulfilling. Unpredictable. Uncomfortable.
Too comfortable.

The club isn't just for party people and self-sabotaging tendencies. The club exposes. Strips you down while bombarded by bass and lights.

Having the audacity to get into the booth,

to open up the floor,

to get people to move,

to get in,

to go out,

it's manipulating the status quo.

Rebel with a cause. Dance or Die. So real, that it feels fake.

In a world that demands so much of us, in a society so obsessed with performance that it has become a prison of our own making, clubbing reclaims autonomy. To club is to kill hyper-convenience. To dance is to dance with anarchy.

To let go is to **let go**.

Who cares if you flip your hair spill a drink or reject someone's number.

Who cares if the music is bad or the people are boring or the outfit is wrong.

Who cares if you can't twerk or if you have work tomorrow.

In the club, evolution is *fast-forwarded*. Everyone's past and present supernovas for one night.

In the club, all ages, genders, careers, classes, ethnicities, subcultures political parties can **shake ass**.

Clubbing is overrated and overwhelming only when you let it be. So don't.
Clubbing means accepting your humanity. So dance.



Niah's Biggest and Best Albums Of All Time!



A Brief Inquiry Into Online Relationships By The 1975

THE BEST ALBUM EVER MADE!!! Cohesive yet dynamic, and hauntingly beautiful from lyricism to production. The way the 1975 switched their sound from their first two albums while staying true to themselves and keeping fans attention is incredible. Touching on politics, relationships, the way the internet has seeped into our lives, and addiction, this album holds so much content that can be picked apart and analyzed for ages.

**Must Listen:
Inside Your Mind**

It Won't Always Be Like This By Inhaler

A nostalgic, but refreshing album that instills the spirit of an Irish teen in listeners. The debut album by Inhaler was quite impressive, showcasing the band's addictive musical abilities while also offering angsty, relatable lyrics. A perfect balance of pop, rock, and indie!



**Must Listen:
A Night on the Floor**



ARTPOP By Lady Gaga

Extremely underrated during its release, Gaga brought a mainstream version of hyperpop to the masses with this album. Absolutely beautiful creative direction expressing one's deepest pains and passions with synths and otherworldly production. Artpop is a bible that encourages listeners to rethink their opinions on art, pop culture, sex, and more.

**Must Listen:
Venus**

STARF*CKER By Slayyyter

Pop perfection! A dramatic record inspired by the lifestyle of an 80's Hollywood star. Focusing on drugs and fame, Starf*cker transports listeners with the use of techno/club composition accompanied by Slayyyter's dazzling vocals.



**Must Listen:
Out Of Time**



Recto Verso By Paradis

A French synthpop, house album that is unlike anything I've ever heard. Flows seamlessly with gorgeous melodies and vocals. The album art perfectly embodies its sound, supporting the fact that you do not need to know French to understand and enjoy this album. Sensual, hypnotic, and ethereal.

**Must Listen:
Garde Le Pour Toi**

*Entre Dos Mundos
por Tukuul Perdido*



I walk between borders
ni de aquí, ni de allá.
My tongue twists y me trompiezo,
Not enough, never quite right.

Me dicen, "Speak Spanish",
pero mi acento dice todo:
no sabo, no se, I don't know.

And yet when I speak English,
they never ask where I'm from.
Instead, dicen "you speak so well".

Soy parte de un hogar que nunca fue todo mio,
los raíces enterados en tierra ajena,
with whispers in a language I am still learning to hold.

In one world, I am too much,
en el otro, me falta algo.
En un lugar *entre dos mundos*,
I am whole -
aunque el mundo no siempre lo vea.

Love is a flower

DIY

written by Tuukul Perdido
designed by Poojitha Mucherla



Beginning as a seed,
uncertain, unseen—
until it blooms,
Floreciendo con gracia.

Uniqua, hermosa,
the flower is grown,
living as it should.

But growth does not last.
La belleza es fugaz,
stem severed too soon.

Las mas radiantes—
the ones who deserve to bloom—
Son las primeras en caer.

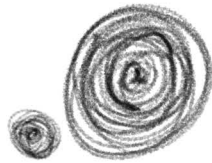


Within an endless corridor
they found me working

draped in satin
every thread predestined
every color a message
each fold I misread
proclaimed as the devil

only God knows these halls
God alone brings and takes
so in a room alone
I sit and pray

Lord give mom
another chance



my thoughts never settle
when i am rushed
turn to pot calling kettle
turn to dust



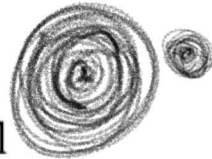
turn myself around to look at you
you are sometimes just a whisper
of what i knew



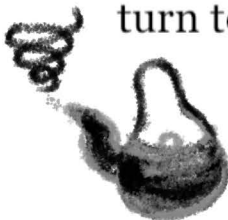
i find that i am searching
for quiet calm



but i scratch away the smooth
when it comes



my foot is on the pedal
engine hushed
turn to pot calling kettle
turn to dust





TRUE RELIGION SUMMER.

Spring 2011

"HEY MOM... IM ON THE RADIO!?"

RADIO

[illegible]

Selena Cosino

friabys @ 11 pm !!

"Snobby Sunday"



"Big H" Comics



♪ ...a wristwatch that's a:
 • compass & a cellphone
 • pocketknife & a megaphone ♪



♪ Kahlua shooter,
 DUI scooter ♪

Collections

from the

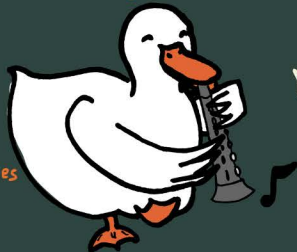
Himbo Dome



♪ You've been
 betting on horses
 named... ♪

Visualizing Lyrics from MJ Lenderman's
Manning Fireworks

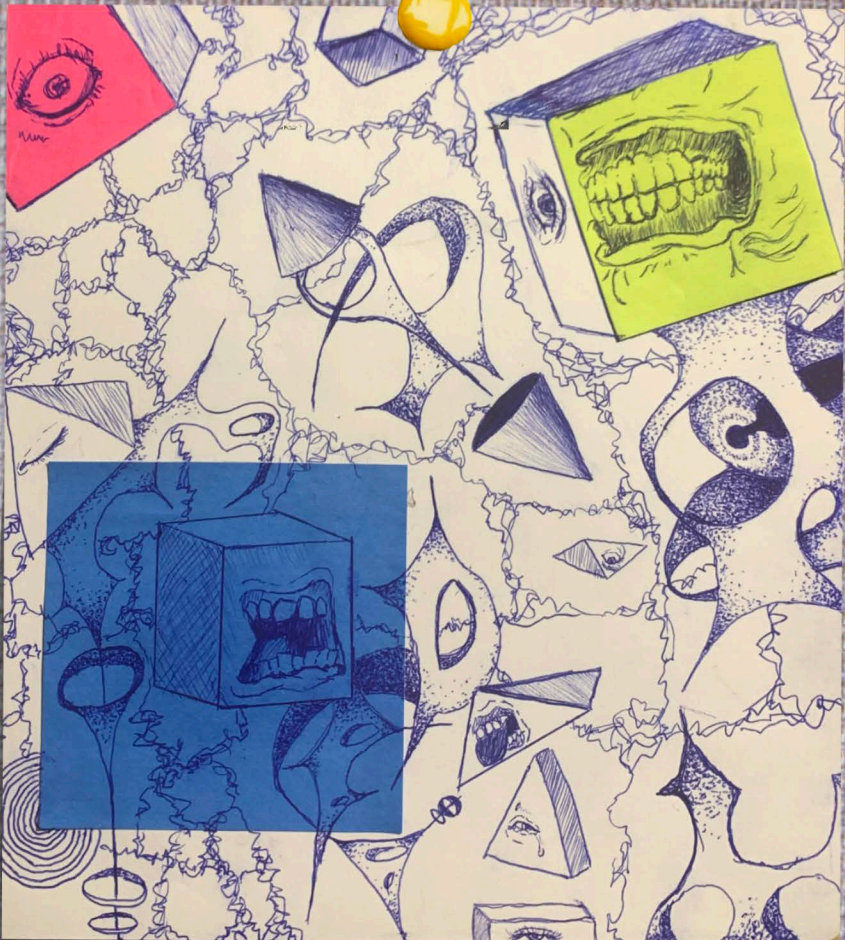
Page by:
 Andrei Lallana Llamido '25



♪ Clarinet, singin' it's
 lonesome duck walk ♪



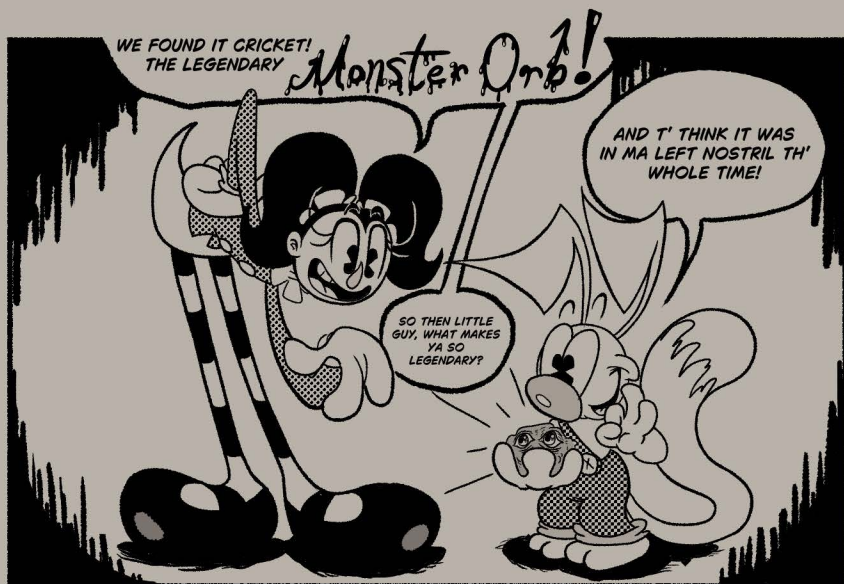
♪ Passed out in your Lucky Charms, Lucky doesn't mean much ♪

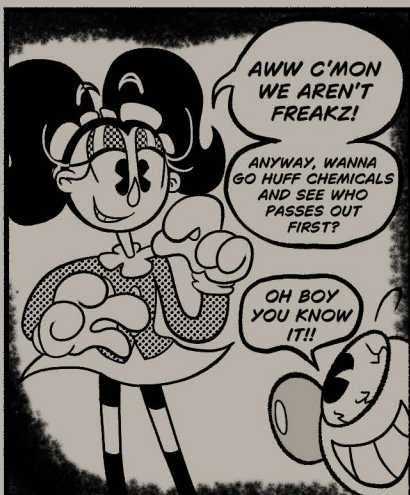


GEOMETRY DISRUPTION

PHILIP WICK







Dragon Heist



As you approach the gate, you see a guard on duty! Do you fight or do you flirt?

You approach the formidable mountain fortress, shaking in your boots before you steel your nerves...

You have been hired to steal the dragon egg inside, and the pay is very handsome.

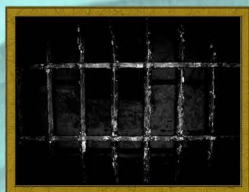
Fight! Flip a coin.



Heads: After considerable struggle, you manage to defeat the guard. Move forward to the vault entrance.



Tails: The guard defeats and captures you.



You've been captured... But wait! The guard just left! Flip a coin.

Tails: You make too much noise and the guard notices... Security is permanently tightened.

GAME OVER



Tails: The guard is offended and arrests you.

Flirt! Flip a coin.



Heads: The guard is very flattered and lets you through freely! Continue to the vault entrance.



Heads: You very quietly pick the lock with a pin that was in your hair and sneak into the next chamber. Continue forward.





Sneak
Flip a coin.

Heads: You carefully creep behind the slumbering dragon and slip through the vault door. Enter the vault.

Tails: You trip and fall onto the dragon's flank! Your only option now is to battle the beast... Flip a coin!

Tails: Hours pass and the dragon's stomach rumbles... you gave it indigestion.
GAME OVER

Heads: You strike a lucky blow, slaying the dragon. You breathe a sigh of relief and enter the vault.

You managed to get past the gate, but now a much bigger challenge faces you: a sleeping Gold Dragon, guarding the entrance to the vault.

Do you try to sneak behind it, stealthily attack it, or fool it?



Attack
Flip a coin.

Heads: You cleanly strike the dragon's neck, slaying it. Continue into the vault.

Tails: You fumble with your blade and miss the dragon, striking the floor loudly. Flip another coin.

Tails: You can't pull yourself together before the raging dragon... Your ashes permanently stain the floor. **GAME OVER**



Fool
Flip a coin.

Heads: The dragon doesn't seem convinced, but it does seem lazy. Continue into the vault.

Tails: The dragon isn't convinced and is enraged at being awoken... You are very afraid. Flip a coin.

Heads: The dragon looks somewhat disgusted and pities you. Enter the vault.

Tails: Looking down on yourself you see only a pile of charred bones...
GAME OVER

You enter the vault, the room gilded with gold and silver. In the center of the room on a pedestal lies a large black egg, almost too large to fit in your nearly empty pack. As you approach the egg, something seems off...

Flip a coin.

Tails: You ponder for a moment before simply taking the egg from the pedestal. The doors and windows lock and the room fills with an awful scent. Your head becomes light, and the last thing you ever see is the pedestal looming over you... **GAME OVER**

Heads: You notice a simple alarm mechanism below the egg, easily disarmed. You walk out of the fortress with ease, the only remaining task being delivery.

You hand the client the egg and get paid a king's ransom for it. As you're about to leave, you hear a crack and the sound of oil splattering. He invites you to try some once it is done. The first bite tastes like heaven, and each one thereafter tastes even better.





MOTH'S THE WORD



THE CRYPTID ADVICE COLUMN WHERE THE CREATURES OF THE NIGHT ASK MOTHMAN FOR GUIDANCE ON DEALING WITH THE HUMAN WORLD! DO YOU HAVE A HUMAN-RELATED QUESTION? SEND IT TO [MOTH.ANSWERS@WINGEDWHISPERS.NET](mailto:moth.answers@wingedwhispers.net) AND WE'LL KEEP YOUR CRYPTID IDENTITY A SECRET (UNLIKE SOME OF YOUR HUMAN ENCOUNTERS!)

DEAR MOTH: I've been around for decades, yet humans still don't seem to understand me. I lived quietly in the shadows, but every time I approached their livestock, they freak out. I've been accused of sucking blood, and frankly, I think they have it all wrong. The truth is, I'm just trying to get by in a world that isn't mine, and I've tried to keep my distance. But sometimes, hunger gets the best of me. I don't mean to hurt anyone, and I never do – I just need to eat! I can't seem to explain this to them without getting chased away or worse, shot at. Should I try to fit in with these strange creatures?

– GOAT SUCKER



DEAR GOAT SUCKER: Ah, the struggles of being misunderstood! I get it. Humans can be extremely territorial, especially when it comes to their livestock. They just don't understand that you might have different dietary needs. My advice? Maybe try finding new food sources – I hear that plants can be quite filling (though not as satisfying as a fresh goat, I admit). If you're dead set on sticking with the blood diet, you could always try a more secretive approach. Have you considered becoming a nocturnal "health guru" and advocating for goat's milk? Who knows, you might even turn this whole thing into a trend!

I HOPE YOU STAY FED, MOTHMAN

DEAR MOTH: It feels like forever now that I've been residing in Loch Ness. I was content being a part of the ancient, undisturbed waters, but now humans are constantly poking around in my home. They don't stop taking pictures, asking questions, and making documentaries. Some of them even seem to think I'm a myth, and others are obsessed with proving my existence. I can't go a day without someone trying to find me or claim they saw me. I love solitude and peace, and I just want it back. These tourists exhaust me. How do I keep these humans away without offending or scaring them off?

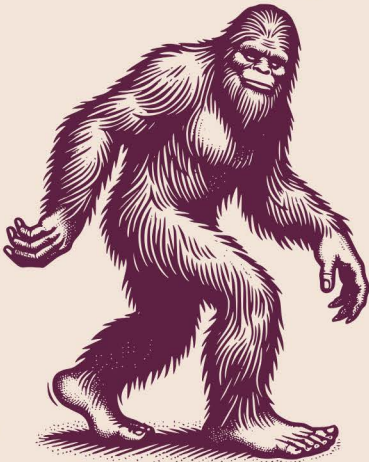
– MISS NESSIE

DEAR MISS NESSIE: Being a reclusive cryptid has to be one of the tougher things to do in a world like this! If it were up to me, I'd say embrace an elusive nature! Have you considered camouflage, or even better, an underwater cave where you can just relax! If that doesn't work, it might be time to just start charging for tours.

FIND PEACE, MOTHMAN



DEAR MOTH: Humans are everywhere. I'm sure I'm not the only cryptid with this complaint, but it really does feel like it – being the only one hiding in these forests for years. But lately, humans have been messing with my home. The forests are being cleared, and I'm finding myself wandering through areas where I never thought I'd be seen – public parks, hiking trails, and even near suburban backyards. The problem isn't just the loss of my home, I'm starting to feel like I'm being watched at all times, and I don't know how to handle it. I've always kept to myself, but it's getting harder to maintain my privacy. I don't want to interact with people, and when I cross paths with them, I get that panic-inducing feeling of being hunted. How do I move through the world undetected again? I don't want to scare anyone, but how do I keep my peace when I'm surrounded by humans and their noisy machines? – SASQUATCH



DEAR SASQUATCH: The forests have always been a sanctuary for those of us who prefer the quiet of the night and the cover of the trees. I've had my own experiences with humans, too—especially when their curiosity gets the best of them, and they begin to meddle with things they don't understand. There's an art to moving in these modern times without getting caught in their ever-watchful eyes. It's all about adapting to their habits, and I have some insights to help. First off, patience is key. I know it can be overwhelming when humans invade your space, but like any natural predator, they often get distracted easily. You just have to wait for the right moment. Humans are also quite prone to visual tunnel vision. They're often too caught up in their machines, their phones, or their own heads to notice anything out of the ordinary. If you're feeling the gaze of prying eyes, stay still, or find ways to blend with the environment. I've been able to avoid detection simply by freezing and becoming one with the shadows. Mimic the environment around you—stand still when the wind shifts, or remain motionless when they look your way. Remember, the quietest paths are often the ones least traveled—and when humans stop looking, they're often too distracted by their own noise to hear your movements. STAY SAFE, MOTHMAN

IS ANXIETY



TAKING OVER YOU?



1. Turn on a candle or use essential oils.

Lavender, lemon balm, chamomile, valerian, jasmine, and clary sage are some great choices of smells.

2. The 3-3-3 Grounding Exercise

- Look around and name 3 things you see.
- Name 3 things you hear.
- Finally move 3 parts of your body (ankle, fingers, arms are the best parts to do).

3. The 5-4-3-2-1 Grounding Exercise

- What are 5 things you see?
- What are 4 things you can touch?
- What are 3 things you can hear?
- What are 2 things you can smell?
- What is 1 thing you can taste?

4. Ask yourself: HALT. Am I

- Hungry?
- Angry?
- Lonely?
- Tired?

5. The 4-7-8 Breathing Exercise

- Breathe in 4 seconds
- Hold for 7 seconds
- Breath out for 8 seconds

6. The 4-1-4 Breathing Exercise

- Breath in for 4
- Hold for 1
- Breath out for 4

7. Go to the restroom/bathroom, wash your face with cold water and pat your face to dry it off.

8. Put in headphones, or something that's noise cancelling in your ear, and close your eyes while you do a breathing exercise.

9. Eat/Suck on something cold. This can be something like an ice cube, an ice popsicle/freezie/slushie, or even ice cream; however, it's best to choose the ice cube as to not overwhelm yourself with the flavors of the sweet choices. Using an ice cube will force your brain to go into a shock, kind of knocking you out of the anxiety state.

THE ULTIMATE



WORDSEARCH

BY: NIAH LILY PATEL

F	D	S	M	C	A	O	Y	R	P	N	R	R	N
U	R	S	C	A	F	O	R	M	A	L	L	N	L
N	A	N	R	A	E	T	I	A	K	D	E	N	Y
C	I	O	Y	O	S	O	R	L	A	A	I	Z	N
T	N	I	E	A	H	D	R	T	A	S	N	O	I
I	E	T	G	I	O	T	E	E	F	T	B	M	V
O	R	A	T	B	E	U	V	R	R	A	I	E	K
N	K	L	W	L	G	N	R	N	E	T	T	E	N
A	A	L	E	A	A	E	E	A	Q	I	J	N	E
N	R	I	E	D	Z	T	P	T	U	O	O	T	O
R	A	C	Z	E	E	N	L	I	E	N	C	A	M
E	O	S	E	E	B	A	A	V	N	Z	K	M	E
A	K	O	R	P	T	N	Y	E	C	R	E	U	B
J	E	C	R	E	E	P	B	U	Y	E	Y	T	O

WEEZER

EMO

REVREPLAY

FORMAL

KANM

FUNCTION

CREEP

OSCILLATIONS

SHOEGAZE

RADIO

STATION

TUNE

FREQUENCY

KARAOKE

ALTERNATIVE

MCR

VINYL

TAMU

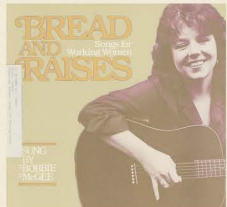
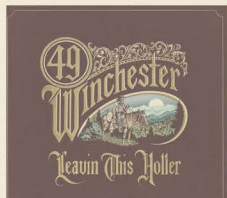
DRAINER

BLADEE

BITJOCKEY

A Leftist's Guide to

Country and folk music have long been intertwined with leftist ideology. I have a great love for the genre and its roots in criticizing oppressive regimes, from labor rights anthems to ballads condemning war and corporate greed. If you're new to the political heart of country and folk, or just want to explore my suggestions, here is a quick guide to get you started:



These songs are just the beginning—there are many more artists out there using music to challenge injustice and uplift their communities.

Go out and explore country and folk!



Country & Folk

If you understand patriotism's rotten core:
Your Flag Decal Won't Get You Into
Heaven by John Prine

If you need hope for a better future:
Apocalypse Now by Nick Shoulders

If you despise how corporations destroy the
environment: Cigarette Trees by The Local
Honeys

If you protest income inequality: Talkin'
Bout a Revolution by Tracy Chapman

If you want to support a pioneering gay folk
artist : Crying, Laughing, Loving, Lying by
Labi Siffre

If you believe weed should be legalized:
Tulsa by 49 Winchester

If you would abolish the prison industrial
complex: Folsom Prison Blues by Johnny
Cash

If you believe love should transcend racial
divides: Irma Jackson by Merle Haggard

If you dream of freedom under blue skies:
My Rifle, My Pony, and Me by Ricky Nelson
and Dean Martin

If you oppose the wage gap: Fifty-Nine Cents
by Bobbie McGee

Who's your BIG TIME BOYFRIEND?

by: niah lily patel

START!

What is for breakfast?

Eggs

Have you ever lied to your parents?

Never!

Maybe once or twice...

The perfect lip gloss is....

Pink and Plumping

Sparkly and Clear

The best gift to receive on Valentine's Day..

A teddy bear

Chocolates

What is the perfect date?

A midnight hike

A romantic restaurant

Perfect way to finish off your look?

Eye liner

Hairspray

Would you get a tattoo of....

A Vampire

A Bird

I like guys who are...

Romantic

Eggy

What color are you painting your nails?

Pink

Black

GERARD WAY



ZAYN MALIK



2HOLLIS





Naymal's Strawberry Tres Leches



By: Naymal Siddiqui

*This decadent cake will WOW your taste buds!
Make this for your loved ones, or enjoy it for yourself.
This recipe is full of love, and it is incredibly easy to make!*



Equipment	Cake Ingredients
Mixing bowl	1 Box of strawberry cake mix
Measuring cups	(+ the eggs, water/milk and vegetable oil the box requires)
9x13 inch baking dish	
Milk Mixture	Toppings
1 (14 ounce) can of sweetened condensed milk	Cool whip
1 (12 ounce) can of evaporated milk	Fresh strawberries cut in half
1 cup of half-and-half	
1 teaspoon of cinnamon	

1. Prepare the cake mix according to instructions, pour into a greased 9x13 inch cake pan and bake according to package directions.

2. While the cake is baking, mix together the sweetened condensed milk, evaporated milk, half and half and cinnamon in a bowl or large measuring cup. Whisk this mixture together.

3. When the cake is done, pull it out of the oven and let it cool for 5 minutes. Then, grab a fork and start **POKING HOLES ALL OVER THE CAKE!** Make sure to get the edges, and poke as many holes as you can.

4. Slowly pour the milk mixture onto the cake all around.

5. Cover the cake and cool it in the fridge for a couple hours, **PREFERABLY OVERNIGHT!**

6. When the cake is completely cooled, spread a cool whip all over the cake like frosting. For extra toppings: add halved strawberries on top!





Soda

1999
WRITE
THE
FUTURE.

KORN STEREO

Janu removers



DINGO

BOINGO

amyl + the Sniffers

ramzoid

Jean dawsen

Radiohead

Plumtree

★ Mupp

elliot Smith

Limp Bizkit

All Time Low

the 1975 <3



Rain King

Boston



deftones

Datt punk



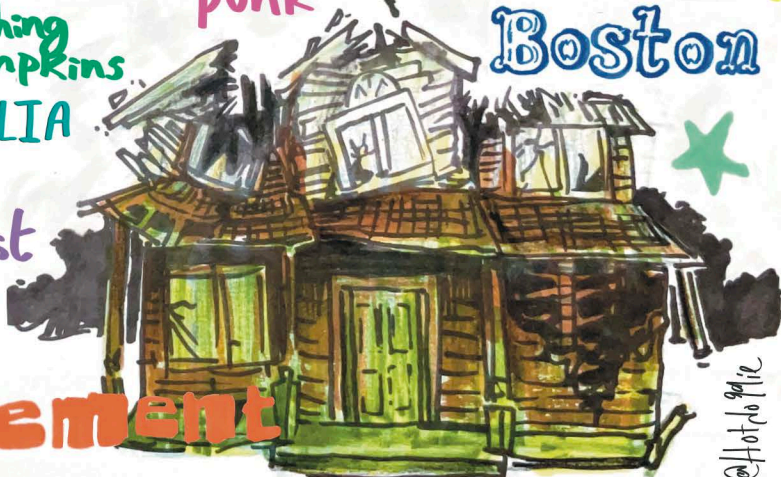
the Smashing Pumpkins

BAR ITALIA

forest

Charli XCX

Basement



@Hoto10112